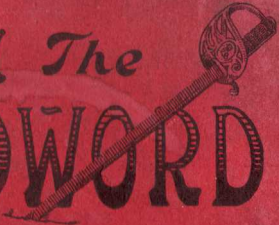


The SWORD



AND HOW TO USE IT

BY

Lieut. J. Betts,

Master-at-Arms, Army Gymnastic Staff,
Aldershot.

Champion Swordsman, Army & Navy, 1906-7.

FULLY ILLUSTRATED.

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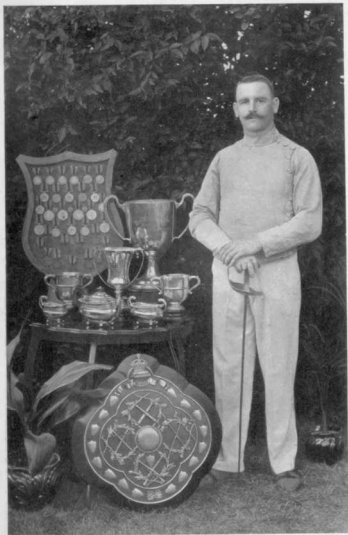


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LIEUT. J. BETTS, MASTER-AT-ARMS,

Winner of Navy and Army Championships and Challenge Shield for Best Man-at-Arms
1906-07-08, etc., etc.

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LIEUT. J. BETTS,

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PREFACE.

The want of a practical modern treatise in the English language on the use of the sword (or sabre) has long been felt, and it is to be hoped that his very long and varied experience in the use of this weapon has enabled Lieutenant Betts to supply this want. This little volume is based on the teaching of those renowned Italian masters and exponents of swordsmanship, Masiello and Magrini. Italy is indisputably the home of sabre play, and Lieutenant Betts, having graduated in the Italian school, and having spent many years in perfecting himself in the use of this weapon and in teaching the art to others, has, more than most Englishmen, acquired the right to be heard on the question of the use of the sword.

The value of the practice of swordsmanship as a physical and mental recreation is now very generally recognised amongst a considerable and ever growing section of the community, but although there are many excellent masters and exponents of foil fencing in this country, there are a comparatively few sabre fencers, still fewer masters of sabre fencing, and a very limited range of literature dealing with the subject.

Sabre fencing is, however, well worth developing, and it is an art which is peculiarly suited to the natural characteristics of the Englishman if only he could be induced to realise it. Its comparative neglect in England may to a great extent be attributed to the want of capable instructors and handy manuals, and I trust that this little book may go some way towards supplying this want.

CHARLES MOORE, Major,
Assistant Inspector of Gymnasia.

Aldershot,
20th June, 1908.

Dedicated

TO

COLONEL S. P. ROLT,
INSPECTOR OF GYMNASIA.

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THE SWORD

AND HOW TO USE IT.

1.—THE SWORD.

The Sword, a weapon for both cutting and thrusting, is composed of two parts, viz., hilt and blade. The hilt is made up of the "grip" and "guard," and serves to turn an opponent's blow and at the same time to protect the hand.

The blade is divided into three equal parts longitudinally, viz., the "forte," nearest the hilt, the "feeble" nearest the point, and the "middle" between the two. The blade has also a point and edge.

2.—BALANCE OF THE SWORD.

A well-balanced sword should have its centre of gravity as near the hilt as possible. The nearer the centre of gravity is to the hilt the lighter is the feel of the sword in the hand and the greater is the handiness of the weapon.

3.—METHOD OF GRASPING THE SWORD.

Introduce the fingers of the right hand close together between the "guard" and the "handle," and place them round the "grip," so that the end phalanx of the forefinger is about half an inch from

the "guard."* The thumb is placed on the hood with its tip nearly against the guard. The hood should rest on the lower part of the palm of the hand, and should press against the heel of it, so that the upper part reaches a little beyond the hand, with the object of having a secure "point d'appui" for the act of wielding the sword, which should be done by a movement of the three arm joints, used separately or in combination, according to circumstances. The wrist should only be bent laterally, as flexion of the wrist tends to make the sword diverge from the direction of the part at which the cut or thrust is aimed at, whereas lateral movement of the wrist joint facilitates many forms of attack. Fig. 1.

The sword should never be held with the end of the hood resting in the palm of the hand. Fig. 2.

4.—"READY" POSITION.

In all forms of combat a position is taken to indicate one's readiness to commence. The following is the position usually adopted with the sword.

Place the feet at right angles, with the right foot pointing to the front, the right heel in the centre of the left, and touching it, the right side, head and eyes turned towards the opponent, the hand in front of the right thigh, grasping the sword as described, so that the arm and the sword are in one straight line, from the shoulder downwards, edge turned slightly upwards, point about eight inches from the ground. Fig. 3.

* Some fencers prefer to place the end phalanx of the finger close against the inside of the shell.

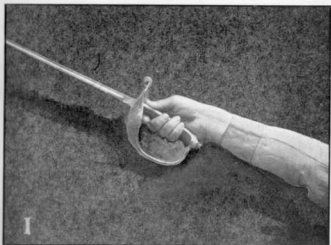


FIG. 1.
CORRECT GRIP.

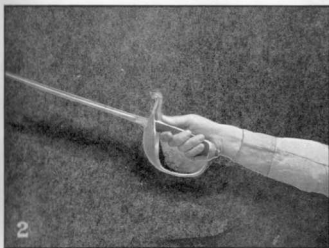


FIG. 2.
INCORRECT GRIP.



FIG. 3.
READY POSITION.

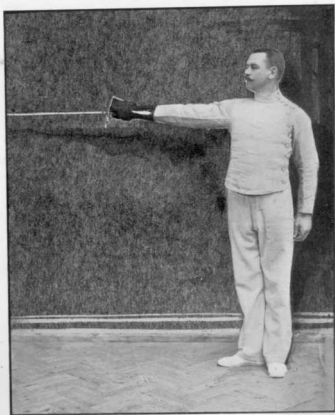


FIG. 4.
SWORD IN LINE.

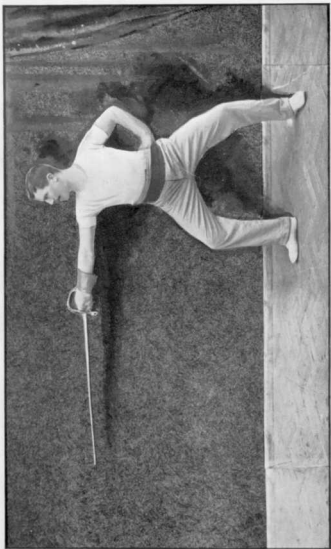


FIG. 5.
ON GUARD.

5.—SWORD IN LINE.

From the above position, raise the sword, with the arm fully extended, in line with the shoulder, edge inclined upwards to the right, point in line with the opponent's breast. The arm should be straight without rigidity. Fig. 4.

6.—"ON GUARD."

By this is meant the most advantageous position of body and weapon that can be assumed by the swordsman for readiness and speedy movement in "attack" and "defence." This position should be taken from "Sword in Line." It can also be taken from the "Ready" position, or the Rest.

Bend the knees and advance the right foot along the "directing line" about two and a half soles' length, or so that the distance from heel to heel be such as to give the body a firm balance. This should be performed with ease, placing the right foot flat on the ground, without raising it too high in doing so. In this attitude the body should be equally balanced on both legs. The right leg below the knee should be perpendicular to the instep, the left knee over the left toe. At the same time place the left arm akimbo, the fingers, with their backs to the body, grasping the trouser band, wrist bent downwards; eyes looking straight to the front, shoulders level. Fig. 5.

To resume the "Ready" position, bring the right heel back to the left, lowering the sword and left hand.

Too much care cannot be taken when "On Guard" to ensure an easy and correct carriage of the body. Beginners are apt to take up a stiff and rigid position, thus spoiling in a great measure their chance of rapid advancement. The arm should never be held rigidly, but straight enough to be at all times ready to move from one position to another with ease and rapidity.

7.—THE "LUNGE."

This is a purely offensive movement, and designed to carry the swordsman within striking distance of his adversary. In "Lunging" the chief objects to be aimed at are length of reach, speed and power, and to obtain these in the highest degree, the physical powers of the whole body are brought into play at the same instant and in perfect accord. Not only the strength, but the weight of the body, are brought into play with the object of (a) to reach far, (b) to hit strongly, (c) to hit swiftly.

The balance of the body *must* always be maintained, so as to better resist the effect of the adversary's parry, and to be able to recover "On Guard" with both rapidity and precision. From the position of "On Guard," keeping the left foot flat on the ground, quickly straighten the left leg, at the same time stepping out straight to the front with the right foot *about* twelve inches, right knee perpendicular to the instep, body inclined forward so as to add extra power and reach. The body should be in one straight line from the left shoulder to the left heel. The arm and the sword to be kept in the position as in "Sword in Line." The feet should now be flat and firm on the ground. Fig. 6.

8.—FROM THE "LUNGE" TO "ON GUARD."

Push sharply off the ground with the right foot, and re-bending the left knee, bring the right foot back, and resume the position of "On Guard."



FIG. 6.
THE LUNGE.

9.—THE "REST."

If from "Sword in Line," lower the point of the sword between the feet and place the left hand over the back of the right. Should the pupil be "On Guard," he may be brought to the rest by simply lowering his sword in the easiest possible manner, and straightening the legs if necessary.

10.—THE "ADVANCE."

This is executed in order to get within "correct distance" of one's opponent, and is performed as follows:—

Advance the right foot *about* one foot's length, bring the left foot up the same distance, so that on its completion the position of "On Guard" is attained.

The pupil having been taught the above, should be practised in executing it in one movement, sometimes by stealth and sometimes with all the vigour and energy possible.

When practising the "Advance" in one movement, raise the right foot slightly, and at the same time push sharply off the ground with the left, landing with the feet at the "On Guard" position, almost simultaneously.

11.—THE RETIRE.

This is executed to regain "correct distance," or to increase the distance from one's opponent, and is performed in the following manner:—

Carry the left foot to the rear *about* one foot's length, followed by the right, which is drawn back a similar distance, and resume the "On Guard" position.

12.—THE JUMP."

This is employed, indirectly, with the object of giving the leg elasticity and quickness, and directly with the object of getting out of one's opponent's reach with the greatest possible speed.

Contracting the muscles of the legs, leap back with energy, bringing the right foot to the rear, and at the same time carrying the left foot back as far as is necessary for the position of "On Guard."

In executing the above, care should be taken that the balance is not lost, or that the pupil does not quit the "directing line."

13.—THE DIRECTING LINE.

This is an imaginary straight line, which starts from the centre of the left heel of one combatant, passing through the centre of his right foot, and traverses the same points in his adversary's feet.

14.—THE LINE OF OFFENCE (OR ATTACK).

This is an imaginary straight line, formed by the arm and sword, and prolonged until it meets the breast or side of the adversary. This line should be maintained, as thereby your adversary is unable to touch you until he shall have moved your point off his body.

15.—DISTANCE.

By this is meant the space between two swordsmen when "On Guard," and may be classified as follows:
 "Correct distance"—When a swordsman is able to hit his adversary by lunging.

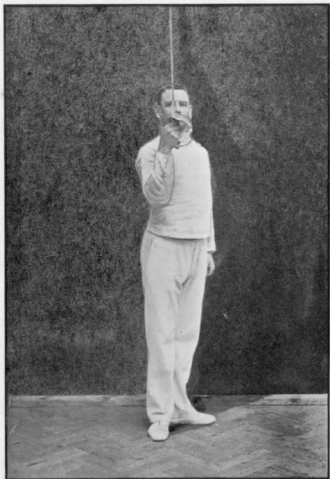


FIG. 7.
THE RECOVER.

"Over distance"—When it is necessary for the swordsman to gain ground in order to get correct distance.

"Under distance"—When the space between two swordsmen is less than that of "correct" distance.

16.—THE RECOVER.

1. From the "Ready" position, bring the sword by an outward and upward motion, and when in line with the shoulder, bend the arm and bring the sword to a perpendicular position, with hilt in front of the mouth, edge of the sword to the left. Fig. 7.

2. By an outward motion lower the sword to the "Ready" position.

17.—THE SALUTE.

Both before and after an Assault it is customary to salute one's adversary. This is usually performed from the "Ready" position, and is executed in three motions as follows:—

1. Bring the sword to the "Recover," passing through the position of "Sword in Line."

2. By an easy and graceful movement extend the arm and sword to the position of "Sword in Line."

3. Lower the sword to the "Ready" position.

When performing the Salute, "judging the time," a slight pause should be observed between each motion. When fencing before spectators it is customary to first salute one's adversary, secondly, the person of highest rank, and afterwards the opposite side.

18.—THE TARGET.

The target, in sword play, consists of any part of the body, head, or arms above the hips, and hits on the target with either point or cut are held to count.

The target is divided into four divisions. These are known as lines, upper and lower, inner and outer.

19.—CUTS.

Cuts may be described as follows:—

(1) Direct, (2) Circling, (3) Cut over.

A "direct cut" is made by a simple flexion and extension of the arm, the cut being delivered with the edge of the sword at the nearest uncovered part of the opponent's target, provided there is no obstruction between one's own sword and the opponent's body.

By a "circling cut" is meant a circular movement of the sword and arm, executed with the object of delivering a cut. Circling cuts are useful, and, what is more, are indispensable, because it is necessary in many of the cuts to previously disengage one's own blade from that of the adversary, and this can only be done by their actual use, also because sometimes they represent the only true and correct method of carrying out certain movements of sword play, and always ensure cutting with an absolutely true edge. The shoulder joint should be the one that moves least in the execution of circling cuts. The elbow joint is chiefly used, and should be assisted by a lateral movement of the wrist joint, so as to give these cuts all that freedom of movement which is absolutely essential to obtain the desired effect. They can be delivered at the head, body, and at the right or left side.

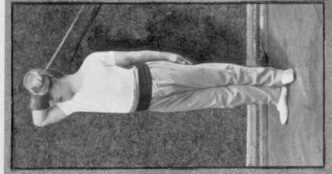


FIG. 8.

CIRCLING CUT AT HEAD.
2nd Position.

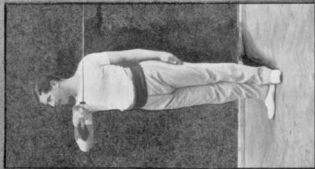


FIG. 9.

CIRCLING CUT AT RIGHT CHEEK
1st Position.



FIG. 10.

CIRCLING CUT AT LEFT CHEEK.
1st Position.

In teaching the "circling cuts" the Instructor should insist on their being made in fairly large circles, to enable the pupil to direct the edge of the sword truly, and with precision, and also that he may learn to use his arm with freedom. As the pupil progresses the circles should be gradually decreased until they assume the actual form of cut required.

"Circling cuts" should first be taught from the position of "Sword in Line." The body should in no way participate in the movements of the arm and sword. The pupil having learnt to perform them with a certain amount of proficiency, should then be made to execute them from the position of "On Guard," and afterwards to execute them by lunging at the same time.

The "cut over" is made as in "direct cut," except that the sword must pass over that of the adversary's, and can only be delivered at the head or arm.

20.—CIRCLING CUTS BY NUMBERS.

CUT AT HEAD.

- One. Keeping the arm straight, turn the back of the hand to the left as far as possible.
- Two. Keeping the wrist straight, raise the elbow and carry the sword to the rear, making it pass close to the body with a pendulum-like action, until it is in a diagonal position, edge to the rear. Hand as high as the left temple and close to it, elbow well raised, eyes looking under the forearm. In performing this movement the forearm should not cross the line of vision, but should be always above it. Fig. 8.

- Three. Using the elbow as a pivot and keeping it raised, deliver a cut in the direction of a man's head, checking the sword when it has arrived in that position. Edge of the sword towards the ground, arm straight.

CUT AT RIGHT CHEEK.

- One. Without bending the wrist or lowering the elbow, carry the point of the sword upwards and to the rear, checking it at a horizontal position with the hilt in line with the shoulder a few inches from the chin, edge to the left. The forearm and blade in one straight line, the point of the sword to the left rear. Fig. 9.
- Two. Using the elbow as a pivot, straighten the arm with force and freedom and deliver a cut at the right cheek. The hand should work in a line with the shoulder, the edge of the sword to the right and slightly upwards.

CUT AT RIGHT FLANK.

- One. As in "One" for "Cut at Right Cheek."
- Two. As in "Two" for "Cut at Right Cheek," excepting that the cut is delivered by a downward and upward movement at the right flank.

CUT AT LEFT CHEEK.

- One. Bending the arm and slightly raising the elbow, carry the sword upward and

backward, checking it when in a horizontal position above the right shoulder. The hilt should be over the right shoulder, edge of the sword to the right. Fig. 10.

- Two. Using the elbow as a pivot, quickly straighten the arm and deliver a cut at the left cheek, edge leading. On completion of the cut the arm and sword should be in one straight line, edge to the left.

CUT AT LEFT FLANK.

One. As for "One" in "Cut at Left Cheek."

Two. As for "Two" in "Cut at Left Cheek," excepting that the cut is delivered by a downward and upward movement finishing at the waist, edge of the sword up.

N.B.—The cut at "Left Flank" should sometimes be varied, and directed at the chest and other parts of the body on that side.

Having performed the cuts by numbers to the satisfaction of the Instructor, the pupil should then be taught to execute each one by combining the different movements, special care being taken that no stiff or jerky actions are allowed, but that they partake of freedom and ease of movement, *which must always be insisted upon*. The foregoing cuts should be frequently practised, as by this means the grip of the sword is very much strengthened, and the arm, through constant practice, obtains that freedom of movement, accuracy and speed, which is so essential to their proper execution and delivery. It is not necessary in practice to adhere strictly to the order of

the cuts. The following will be found invaluable as a combination when practising:—

1. Circling cut at head.
2. Direct cut at head.
3. Circling cut at left cheek.
4. Circling cut at right cheek.

These should follow each other quickly, and will be found of great value in imparting strength and elasticity to the arm, also to greatly improve the grip of the sword.

21.—PARRIES.

These are movements of defence, made by bringing one's blade into the position best adapted for covering the part of the body attacked by the adversary, and are three in kind, viz.:—

Simple,
Counter, and
Yielding.

The "simple" parries are: First, Second, Third, Fourth, Fifth and Sixth, with low Third, and low Fourth. The latter should be used as little as possible, as it exposes the body too much. The same may be said of the Fourth and Sixth parries. Low Third, although not recommended for continual use, will be found very useful as a variation, and also for the facilities it offers for a good riposte.

COUNTER PARRIES.

A "Counter Parry" is a circular parry, and is made by describing a circle sufficiently large to gather the adversary's blade, and carry it again to the position of a simple parry. Its object is to avoid the continual

use of simple parries, which in some cases expose the target too much.

In performing the above parries great care must be taken that the wrist is kept straight, and that the point does not travel too far from the target.

They are as follows:—First, Second, Third, Fourth and Fifth. Counter Fourth is not recommended as, in performing it, the body and arm are greatly exposed. The above parries are used chiefly against an adversary who continually feints. It is therefore advisable that, after the pupil has learned them thoroughly, the master should execute feints in the different lines, thus enabling the pupil to appreciate the value of the gathering movement above referred to.

YIELDING PARRIES.

These can only be made in "First and Fourth," and only when the adversary has gained control of one's blade. "First" by yielding is made when the adversary has gained control of one's blade in Third, and delivers a point by graze. Keep the arm perfectly straight, and turn the hand strongly and firmly to the position of First Parry.

"Fourth" by yielding is made when the adversary has gained control of one's blade in Second, and delivers a point by graze. By a vigorous movement turn the hand at once to the Fourth Parry, but rather lower than usual.

The first six parries should be taught from the position of the "sword in line," but their proper execution *must* be carried out from the position of "on guard," and on no account should the pupil be taught the passage from one parry to another, until he is sure of the position of each one.

The majority of the parries are made by a small forward spiral movement, from the elbow joint, which gives great impetus to the parry, and makes it very much stronger than it would be if formed with a perfectly straight arm. It also enables the sword to be moved from one position to another with greater ease and rapidity, *but it is to be distinctly understood that the arm must be straight on the completion of the parry.* The wrist should never be allowed to move in forming the parries.

Having mastered the correct formation of the parries, the pupil should now be brought to the position of "On Guard," where he can be thoroughly taught their application. He should also be taught to lunge with the point, forming a different parry each time that he returns "on guard," taking care to carry out the movement of the arm as described. The parry should be completed at the same time that the position of "on guard" is resumed. He should also be practised in passing from one parry to another, in all passages using those small forward circular movements which will be found to be so essential to freedom and ease of movement, and also add greatly to the more speedy movement of the sword.

FORMATION OF PARRIES FROM THE POSITION OF "SWORD IN LINE."

FIRST PARRY.

With a slight bend of the arm, lower the point of the sword, and describe a forward circular movement to the left, finishing when the point is in line with, and about eight inches outside the opponent's right flank. The hand a little lower than the shoulder, the arm and sword forming one gradual downward slope. Edge turned upwards and to the left. Fig. 11.

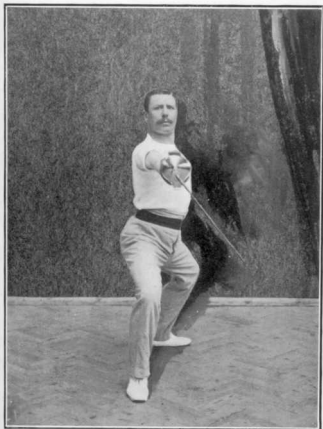


FIG. 11.
FIRST PARRY.

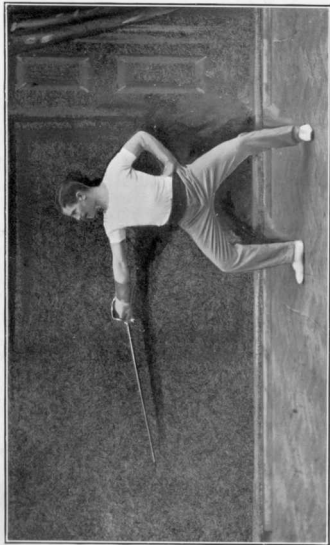


FIG. 12.
SECOND PARRY.

SECOND PARRY.

Bending the arm as above, lower the point of the sword, and describe a forward circular movement to the right, finishing with the point immediately opposite the opponent's right flank. Edge of the sword to the right and upwards. The hand a little lower than the shoulder, the arm and sword as above. Fig. 12.

THIRD PARRY.

Keeping the hand in line with the shoulder, carry the sword and arm slightly to the right, at the same time raising the point until it rests between the opponent's eyes. Edge of the sword to the right and slightly upwards. Fig. 13.

FOURTH PARRY.

Slightly bend the arm and carry the sword to the left front, the hand in line with the breast and slightly to the left of it, the point of the sword in line with the opponent's face and a little to the right of it, edge to the left and slightly downwards. Sword hand and forearm in a line. Fig. 14.

FIFTH PARRY.

Slightly bend the arm, and carry the sword by an upward and forward circular movement, until the hand is in line with the forehead, and a little to the right of it, point of the sword to the left front, and about six inches higher than the hand, edge turned up. The eyes should look under the forte of the blade. Fig. 15.

SIXTH PARRY.

By a slight bend of the arm turn the edge of the sword up, at the same time carry it forward and upward, finishing when the hand is in line with the forehead, and a little to the left of it, point of the sword about six inches above the hand, and pointing to the right front, edge turned upwards. Fig. 16.

LOW THIRD PARRY.

This and the following parry should not be taught from the position of "sword in line."

Bend the arm and carry the hand downwards and in line with and slightly to the right of the right hip, point of the sword in line with the mouth, edge turned downwards and to the right.

Hand about twelve inches in advance of the hip. Fig. 17.

LOW FOURTH PARRY.

Carry the sword to the left, the arm well bent and elbow close to the body, hand in line with the waist, point of the sword in line with the left shoulder and slightly to the left of it. Edge turned downwards and to the left.

In forming the two latter parries great assistance can be derived by slightly lowering the body with the movement of the hand.

22.—POINTS.

Generally speaking, the points are three in number, viz. :—(1) Direct point, (2) Point by graze, (3) Point by disengage. The direct point is delivered when there is no obstruction between one's point and the adversary's body.

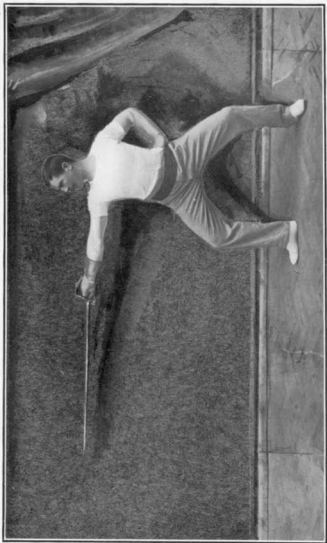


FIG. 13.
THIRD PARRY.



FIG. 14.
FOURTH PARRY.



FIG. 15.
FIFTH PARRY.



FIG. 16.
SIXTH PARRY.



FIG. 17.
LOW THIRD PARRY.

The "point by graze" is delivered by maintaining contact with, and keeping control of the adversary's blade. "Keeping control" means keeping the forte of one's own blade against the "feeble" of the adversary's.

The "point by disengage" is made when one's blade is in contact or bound by that of the adversary's, by carrying it by a forward spiral movement, either over or under his blade.

In "sword fencing" the greatest care should be taken in delivering the points. The wrist or elbow should never be allowed to bend, or the arm at any time drawn back. The back of the hand must always be turned upward and the edge of the sword to the right. The whole of one's energy should be contained in the movement, and the grip of the sword tightened at the moment of impact.

Owing to the difficulty some pupils have in developing really good attacks with the point, they are very much inclined to ignore it, but I would strongly recommend them to practise until they have mastered its use, especially as a form of attack, as a really good attack with the point is most difficult to parry, and is a most valuable asset to a swordsman. Having won a great many contests chiefly by the use of the point, I recommend its use from experience. The chief points to be observed in these attacks are (1) to make up your mind to hit, (2) to put all your energy into the attack, (3) to be sure and go the whole extent of your lunge, (4) *keep your arm perfectly straight.*

THE DIRECT POINT.

The direct point is the simplest of all actions of offence, because for its action it is not necessary to alter the position of the sword or arm. It can best be made by simply lunging from the position of "guard of second" and "guard of third," but must also be taught from the position of all other "guards."

POINT BY GRAZE.

These are two in number, viz. :—"Graze of second" and "graze of third," and are executed as follows :—

Having bound the adversary's blade in "second," deliver a point at the body in the lower line, care being taken not to lower the hand in doing so.

The "graze of third" is made by binding the adversary's blade in "third," the point being delivered at the chest. "Points by graze" should always be made strongly and vigorously.

POINTS BY DISENGAGE.

As already explained, the "point by disengage" is a forward spiral movement passing over or under the opponent's blade.

This action is rather difficult to perform correctly, and therefore requires plenty of practice, but when thoroughly mastered becomes very effective, either as a simple attack, or as a preliminary movement or feint. Great care should be taken that no movement of the wrist or elbow is allowed. Large circles should be carefully avoided, also any oscillation of the point during the execution of the movement. It will be found advisable to teach the disengagements slowly at first, so as to avoid the possibilities of the point being "flicked" into the required position, instead of its being carried there. All stiffness should be avoided, the whole movement being one of freedom.

Generally speaking, the disengagements are four in number, viz. :—

(1) The "disengage low," which is performed from the adversary's contact or binding of "first" or "fifth." By a movement of the whole arm detach the blade from the adversary's, carrying it by a forward spiral movement and passing close to the hilt and arm of the adversary, deliver a point in the lower line.

(2) The "disengage over" is performed from the adversary's contact or binding of "second." This is executed as above, excepting that the blade passes over that of the adversary's, and the point is delivered at the chest.

(3) The "disengage at the chest inside" is performed from contact or binding of "third," and is executed as in (1), but the point being delivered at the chest on the inner line.

(4) The "disengage at the chest outside" is executed from the adversary's contact or binding of "fourth," and is the most difficult of all to perform, owing to the greater distance it has to travel, and also the difference in the position of the adversary's hand. By a motion of the whole arm, detach the blade from that of the adversary's and, observing a forward spiral movement, pass under the hilt, keeping as close to it as possible, and deliver the point at the chest.

When performing the disengage with the lunge, care must be taken that the point precedes the movement of the foot. The point should be well clear of the adversary's hilt, arm, or blade, as the case may be, before the lunge is commenced.

We may now suppose that the pupil has acquired a certain amount of proficiency, which will enable him to proceed with a more advanced form of instruction. It is therefore necessary to lay down certain lessons and exercises for his benefit, and to enable the Instructor to work on the lines of easy progression.

23.—SIMPLE LESSONS.

LESSON I.

LUNGING AT THE WALL PAD.

The pupil should be brought "on guard" opposite to, and within lunging distance of the wall pad, and be taught to lunge with the point from that position.

LESSON 2.

LUNGING AS ABOVE FROM THE DIFFERENT
PARRIES.

The pupil should now be taught to form the different parries, and to lunge from them. Care must be taken that the point of the sword is opposite the pad before the lunge is executed.

LESSON 3.

LUNGING AS ABOVE WITH CIRCLING CUTS.

From the position of "on guard," the pupil should be taught to execute the different cuts with the lunge.

Too much care cannot be taken to ensure this lesson being carried out correctly. The pupil must be taught to combine the cut with the lunge, and to understand that the completion of the one must correspond with the completion of the other, *i.e.*, the last or forward motion of the cut should finish with the forward movement of the foot and body.

LESSON 4.

PUPIL LUNGING AT MASTER WITH DIRECT POINT.

The pupil should now be taught to lunge at the master with the direct point. This is best performed from the guards of second and third. The master should only parry occasionally.

LESSON 5.

PUPIL LUNGING AT MASTER FROM DIFFERENT
PARRIES.

<i>Master.</i>	<i>Pupil.</i>
Points at pupil in "lower line."	Forms "First Parry," directs point to the body and lunges.
As above.	Forms "Parry Second" and after slight pause lunges with the point.
Points at pupil in line with breast.	"On Guard in Fourth." Parries Third and after slight pause lunges with point at the breast.
As above.	"On Guard in Third." Par- ries Fourth, straightens the arm and lunges at the breast.
As above.	"On Guard in Second." Parries Fifth and directs the point at the breast and lunges.
As above.	"On Guard in Second." Parries Sixth, directs the point at the breast and lunges.

In the above lesson it is not intended that the master should lunge at the pupil. If necessary the pupil should be taught to form an invite, but as a rule it is found that the opening shown by the formation of different parries is quite sufficient. The master should only parry occasionally.

LESSON 6.

MASTER CUTS AT PUPIL WHO PARRIES AND
RIPOSTES (OR RETURNS) WITH CUT.*Master.**Pupil.*

Delivers "Circling
Cut" at left flank.

Parries First, and delivers
"Circling Cut" at head.

Delivers "Circling
Cut" at right flank.

Parries Second and cuts as
above.

Delivers "Circling
Cut" at right cheek.

"On Guard in Fourth."
Parries Third and delivers
"Circling Cut" at left cheek.

Delivers "Circling
Cut" at left cheek.

"On Guard in Third." Par-
ries Fourth and delivers
"Circling Cut" at right flank.

Delivers "Circling
Cut" at head.

"On Guard in Second."
Parries Fifth and delivers cut
at left flank, or breast.

Delivers cut as
above.

"On Guard in Second."
Parries Sixth and delivers
"Circling Cut" at right flank
or any exposed part of right
side of the body.

The above lesson should first be performed without the lunge. It should then be performed by the master lunging at the pupil, who should form the parry ordered, and return with the cut shewn above, the master returning "on guard" at the same time.

LESSON 7.

DIRECT CUT.

Master.

Places his sword in position for pupil to Parry First.

Places sword for pupil to Parry Second

Places sword for pupil to Parry Third.

Places sword for pupil to Parry Fourth.

Places sword for pupil to Parry Fifth.

Places sword for pupil to Parry Sixth.

Places sword for pupil to Parry Low Third.

Pupil.

Parries First and delivers direct cut at right flank, or under the arm.

Parries Second and delivers :
1. Cut at right cheek.
2. Cut at arm over.

Parries Third and delivers :
1. Cut at right flank.
2. Cut at head.

Parries Fourth and delivers :
1. Cut at head.
2. Cut at right cheek.
3. Cut at left cheek.
4. Cut at arm inside.
5. Cut at breast or belly.

Parries Fifth and delivers :
1. Cut at right flank.
2. Cut at arm under.

Parries Sixth and delivers :
1. Cut at breast or belly.
2. Cut at arm inside.

Parries Low Third and delivers :
1. Cut at head.
2. Cut at left or right cheek.
3. Cut at breast.
4. Cut at arm over.

Master.

Places sword for
pupil to Parry Low
Fourth.

Pupil.

Parries Low Fourth and
delivers :

1. Cut at head.
2. Cut at left or right cheek.
3. Cut at breast or belly.
4. Cut at arm over.

The above lesson being rather an easy one, the pupil's progression should be quicker than in most, but the master should be sure that all cuts are delivered with a true edge. It may be given with or without the lunge.

LESSON 8.

THE CUT OVER.

Master.

Engages pupil in
Fourth.

Pupil.

"On Guard in Third," by quickly bending the arm at the elbow, carries the sword upwards, and, clearing the point of the master's sword, delivers a cut at head or arm.

Invite by binding in
Third.

"On Guard," as above.
Proceeds as above and delivers
cut at head.

This should first be taught without the "Lunge." Afterwards, as the lesson progresses, the "Lunge" should be added, care being taken that the final part of the cut and the foot complete their forward movement together, as in "Circling" and all other cuts.

LESSON 9.

LUNGING WITH POINT BY GRAZE.

As already described, these can only be performed from "Second" and "Third."

Master.

"On Guard in Third," with hand lowered to assist the pupil.

"On Guard in Second," with hand raised.

Pupil.

From Parry Second or Fourth, binds the master's blade in Third and lunges at the breast with all the energy possible.

From Parry First or Third, binds the master's blade in Second and lunges as above, but in the lower line.

LESSON 10.

DISENGAGEMENTS.

Master.

Invite by Binding of First.

Invite by binding of Second.

Invite by Binding of Third.

Invite by Binding of Fourth.

Pupil.

Detach the blade, passing over, and keeping as close to the hilt as possible deliver a point at the right flank.

Proceed as above and deliver a point at breast.

Proceed as above but passing under the hand deliver a point at the breast inside.

Proceed as above passing under and around the arm and deliver a point at the breast outside.

Master.

Invite by Binding of
Fifth.

Pupil.

Detach the blade, passing
round the arm and deliver a
point in the lower line.

24.—RIPOSTE OR RETURN.

By a "Riposte" or return is meant a cut or point made after a successful parry.

25.—INVITES.

An invite is an opening made by placing the sword in the position of a wide parry for the purpose of giving the pupil a larger target to hit. In the case of an opponent, it is made with the idea of inducing him to try and hit the particular part left uncovered with a view to making a successful parry and riposte.

AN INVITE BY BINDING.

Is an invite made as above, after binding the opposing blade.

26.—ENGAGEMENTS.

By this is meant, when the blades are touching without being "bound."

27.—MASTER AND PUPIL COMING "ON GUARD."

In giving and taking lessons the words often occur "Master On Guard in Third," etc., or "Pupil On Guard in Second," etc. This is simply a short way of explaining the position that has to be taken up by one or the other. For example: We say, "Master on Guard in Third," "Pupil on Guard in

Second." In this case the master would place his sword in the position of "Third Parry" as he came "On Guard," and the pupil's sword would be placed in position of Second Parry in a like manner.

28.—FEINTS.

Any movement of the sword or body made with the intention of causing the adversary to believe that a determined blow is about to be delivered, while in reality it is not so, is called a "feint." The object is to compel the opponent to protect himself from the threatened action, and then to deceive his parry, and hit him on that part of the target which he exposes. All feints must be made with energy, life and expression.

The feint should be a vigorous expressive movement of sword and body combined, and no pause should be observed between this movement and the execution of the final blow. The feints may be simple or compound, simple when one only, and compound when two or more precede the final blow.

It will be found no easy matter to teach the pupil to "feint" correctly. The master should therefore not be disheartened if the pupil fails to grasp the idea at first. Its value should be thoroughly explained and a little extra time spent on this lesson will be repaid tenfold in the more advanced lessons.

No one can ever expect to become even a third rate swordsman until he is able to execute "feints" successfully.

29.—LESSONS WITH FEINTS.

LESSON I.

FEINT OF DIRECT POINT AND FINISH WITH
CIRCLING CUT.*Master.*

Invite of Fifth, Third
or First. Parries
Second.

Invite of Third.
Parries Fourth.

Invite of Fourth.
Parries Third.

Invite of Second.
Parries Sixth.

Invite of Second.
Parries Fifth.

Pupil.

"On Guard in Second."
Feints direct and on "Master's
Parry of Second," delivers
"Circling Cut" at head.

"On Guard in Third."
Feints direct and on "Master's
Parry of Fourth," delivers
"Circling Cut" at right cheek.

"On Guard in Third."
Feints direct, and on "Master's
Parry of Third," delivers
"Circling Cut" at left cheek.

"On Guard in Third. Feints
direct and on "Master's Parry
of Sixth," delivers "Circling
Cut" at right flank.

"On Guard in Third." Feints
direct, and on "Master's Parry
of Fifth," delivers "Circling
Cut" at breast or belly.

As the pupil progresses with the above lesson, the master should occasionally parry his final blow and riposte with direct or circling cut, the pupil parrying and returning with direct cut. Thus, practically, two lessons can be taught at the same time.

LESSON 2.

FEINT DIRECT POINT AND FINISH WITH CUT OVER.

Master.

Invite of Third.
Parries Fourth.

Pupil.

"On Guard in Third."
Feints direct, and as "Master Parries Fourth" delivers cut over at head or arm.

Invite of Fourth.
Parries Third.

"On Guard in Third."
Feints direct, and as "Master Parries Third," delivers a cut over at the head.

As in the preceding lesson, the master should occasionally parry and riposte the pupil parrying and riposting with direct or circling cuts. The master should sometimes take the place of the pupil, so that the latter may learn the method of parrying each particular attack.

LESSON 3.

FEINT OF DIRECT POINT AND FINISH WITH POINT BY DISENGAGE.

Master.

Invite of First.
Parries Second.

Pupil.

"On Guard in Second."
Feints direct, as "Master Parries Second," disengages over the arm and lunges with point at the breast.

Invite of Second.
Parries First.

"On Guard in Sword in Line." Feints direct at the breast, and as "Master Parries First," disengages over the arm and lunges with the point in the lower line.

Master.

Invite of Third.
Parries Fourth.

Invite of Fourth.
Parries Third.

Invite of Second.
Parries Fifth.

Invite of Fifth.
Parries Second.

Pupil.

"On Guard as above." Feints direct at the breast, and as "Master Parries Fourth," passes under and round the arm and lunges with point at the breast outside.

"On Guard as above." Feints as above, and as "Master Parries Third," disengages under the arm and lunges with the point at breast inside.

"On Guard in Third." Feints direct at the face, as "Master Parries Fifth," passes round and under the arm and lunges with point in the lower line.

"On Guard in—Second." Feints direct, and as "Master Parries Second," passes round and over the arm and lunges with point at the breast.

30.—ASSAULTING LESSONS.

To make the lessons more interesting and to teach the pupil the value of the simple lessons which they have learned, and above all to imbue them with that fighting instinct so necessary to a good swordsman, the pupils should now be selected by pairs and placed "On Guard" opposite to each other, and under the care of the instructor "one" should be made to attack and the "other" to parry.

In these lessons it should be the sole aim of the one who attacks to hit his man, and in exactly the same

manner the one who defends must make up his mind to parry the attack. Having placed them "On Guard," the instructor will order one of them to prove distance, which, of course, means by lunging. This should be within easy lunging distance at first and should the one attacking continually hit, then he must be put a little further away each time, and vice versa, if he is parried. When the defender is successful with his parry he must at once riposte, but the instructor should first of all state if the riposte is to be by cut or point. In combined movements it is sometimes very hard to get the defender to answer the feints. Should the instructor find this the case he should direct the attacking man to lunge at the part exposed, two or three times (if possible without the defender hearing him), this will soon have the effect of causing him to parry, and afterwards to answer the feints of the one attacking.

ASSAULTING LESSONS.

One.

1.—Shows invite in different lines.

2.—Shows invite by binding in different lines.

3.—As in 1.

4.—As in 2.

Other.

Attacks with direct point.

Attacks with point by disengage.

Attacks with feint direct point and finishes with direct, circling, or cut over.

Feint disengage and disengage.

LESSON 4.

FEINT POINT BY GRAZE AND DISENGAGE.

As already pointed out, these are only two in number, viz.:—"The Graze of Second and Third."

Master.

Places sword in the most advantageous position for pupil to take the binding of Third. Parries Third rather high, or First by yielding.

Place sword in most advantageous position for pupil to take binding of Second. Parries by sharply lowering the hand, or Fourth low by yielding.

Pupil.

Binds "Master's sword in Third." Feints vigorously at the face, and as master parries by raising his hand detaches blade and disengages, lunging with point in the lower line. If "Master parries First by yielding," proceed as above, but lunging at right flank.

Binds "Master's sword in Second." Feints vigorously at the right flank and as Master parries by lowering the hand, detaches blade and disengages, lunging with point at the breast. If "Master parries Fourth low by yielding," the pupil should detach the blade and deliver a cut over at head or arm.

As this lesson requires to be performed with all the energy and vigour possible, it is best executed on the advance, the binding being taken as the pupil advances. The master must vary the work by sometimes parrying, thus making the pupil disengage and at others by raising or lowering the hand, as the case may be, so as to allow the pupil to finish the attack without the disengage.

LESSON 5.

FEINT CIRCLING CUT AND FINISH WITH
CIRCLING CUT.

This is not practicable as a means of attack, but it helps the pupil considerably in wielding and using his weapon with speed and accuracy.

Master.

Binds pupil by Invite or First. Parries Second.

Pupil.

Feints "Circling Cut" at right flank, and as "Master Parries Second," delivers circling cut at head with the lunge.

Binds pupil by Invite of Second. Parries Fifth.

Feints "Circling Cut" at head, and as "Master Parries Fifth," delivers circling cut at belly, or circling cut at right flank with the lunge.

Binds pupil by Invite of Third. Parries Fourth.

Feints "Circling Cut" at left cheek, and as "Master Parries Fourth," pass under the arm, and having done so, turn the hand at once and deliver circling cut at head with lunge.

Binds pupil by Invite of Fourth. Parries Third.

Feints "Circling Cut" at right cheek, and as "Master Parries Third," delivers circling cut at left cheek with the lunge.

Binds pupil by Invite of Fifth. Parries First.

Feints "Circling Cut" at breast or belly, and as "Master Parries First," delivers circling cut at right flank.

LESSON 6.

FEINT CUT OVER AND CUT OVER.

This is an excellent method of attack, and best executed against an adversary who comes "On Guard in Fourth." The raising of the arm will be found quite sufficient "to draw" the adversary's parry if properly performed. This attack should not be performed too frequently, as it exposes the forearm. It should be executed with plenty of energy. It is best performed with the feint executed on the advance.

Master.

Binds pupil by Invite of Fourth. Parries Third or Fifth.

Pupil.

Speedily and energetically bending the arm, feints cut over, and as the "Master Parries Third," delivers a cut over at head with the lunge.

Binds pupil by Invite of Third. Parries Fourth.

Proceeds as above, but on other side of blade, cutting at head or arm.

The whole of the foregoing lessons on "Feints" should be practised with the advance, the feint being made on the advance and the final blow delivered with the lunge. The master should not proceed too quickly with feints on the advance, and should be absolutely certain that the hand moves slightly in advance of the body. *It is a fatal mistake for the Advance to be made when the sword is executing any but a forward movement.* Once the pupil has mastered these simple lessons on the "Advance" rapid progress is certain. Great care should be taken that the "Advance" and "Lunge" do not partake

of a running movement. They should be distinct one from the other. Plenty of practice in the movement of the legs in these simple lessons is essential.

31.—THE TRANSPORT.

The Transport is one of several methods employed to remove the opponent's blade from the line of offence, and if executed correctly is very effective. In all Transports the one forming them must have full control of the adversary's blade (*i.e.*, the forte of his own blade against the feeble of that of his adversary). The Transport can be performed from five different bindings, viz.:—First, Second, Third, Fourth and Fifth, and derives its name from the parry in which it finishes.

TRANSPORT OF FIRST.

This is executed from the binding of Third or Fifth. Keeping control of the opponent's blade, describe a small circular and spiral sweep with the arm and blade, carrying the sword to the position of First Parry.

TRANSPORT OF SECOND.

Executed from the binding of Fourth. Maintaining control of the opposing blade as before, carry the sword by a forward and downward spiral movement to the position of Second Parry.

TRANSPORT OF THIRD.

Executed from binding of First. Maintaining control as before, perform the circular and spiral movement, carrying the sword to the position of Third Parry.

TRANSPORT OF FOURTH.

Executed from the binding of Second. Still maintaining control, perform the motion as described, turning the hand in doing so, and carry the sword to the position of Fourth Parry.

TRANSPORT OF FIFTH.

Executed from the binding of First. Maintaining control as before, and describing the circular and spiral movement carry the sword to the position of Fifth Parry.

Note.—In teaching the above the master should assist the pupil, by placing and keeping his blade, in the best possible position for the pupil to take and keep the binding. No attack should be delivered from the Transports until they are thoroughly mastered.

In performing the above, care must be taken that the hand is not drawn back too far, or the result will be that the pupil will lose the opposing blade altogether.

32.—THE DEVIATION.

This is another method of removing the opposing blade from the line of offence. Its chief object is to feel the power of the adversary's grip, in order to choose the best method of attack. It is, owing to the simple method of performing it, specially adapted as a draw for a "time attack." These, like the Transports, are five in number, and are also executed from exactly the same "lines," and are all made with or without the advance.

The method of executing them is as follows:—

By a slight forward pressure with the forte of one's own sword against the feeble of that of the adversary, remove the sword from the line of offence. On the completion of the movement the blade of the adversary's sword should be "bound" in the line in which the deviation is made.

The following are some of the simplest attacks delivered from the "Deviation," but others much more advanced can be executed from it.

DEVIATION OF FIRST.

Master.

On Guard in Second,
and allows pupil to
remove his sword.

On Guard in Second.
As before.

In (3) slightly raises
the hand.

On Guard in Third.
As before.

In (3) slightly lowers
the hand.

Pupil.

Invite of Second, or "On
Guard" in Third.

Deviation of First and

- (1) "Circling cut" at head.
- (2) Direct cut at right flank.
- (3) Direct point.

"On Guard" in First or
Third.

Deviation of Second and

- (1) "Circling cut" at head.
- (2) Direct cut at right cheek.
- (3) Point by graze.

"On Guard" in second or
Third.

Deviation of Third and

- (1) Direct cut at right flank.
- (2) "Circling cut" at left cheek.
- (3) Point by graze.

On Guard in Third. "On Guard" in Third or Second.

Deviation of Fourth and

- (1) Direct cut at right cheek or head.
- (2) Direct point at breast.
- (3) Cut at arm inside.

On Guard in Third. "On Guard" in second.

Deviation of Fifth and

- (1) "Circling cut" at breast or belly.
- (2) Direct cut at right flank.
- (3) Point by disengage.

33.—THE BEAT.

There is yet another method of removing the adversary's blade from the line of offence. It differs from the Transport and Deviation in that it is made more violently. The Beat, to be performed correctly, must be delivered on one part of the blade only, viz., with the forte of one's blade upon the middle of the opposing one. It is best executed from the Guard of Second or Third, but can be made from all invites. The Beats are five in number, as in the Deviations. The following are the principal deliveries made after the Beat. When Beats are made with the advance, they must be completed during the Advance, *and on no account should the Advance precede the movement of the sword.*

BEAT OF FIRST.

*Master.**Pupil.*

On Guard in Second.

Invite of Second or Guard of Third. With the back and forte of the sword deliver a sharp blow on the back and middle of the opposing blade, knocking it to the left, and (1) Direct cut at right flank (2) "Circling cut" at head, (3) Point.

BEAT OF SECOND.

On Guard in Second.

Invites or Guards of First, Third and Fifth, or Engagement of Second, deliver a blow as above, but with the edge of the sword on the edge of the opposing blade and (1) Direct cut at right cheek, (2) Cut at arm outside, (3) "Circling cut" at head.

BEAT OF THIRD.

On Guard in Third.

Guard of Second or Engagement of Third, proceed as above, beating the opposing blade to the right and (1) Direct cut at right flank, (2) Cut at arm, (3) Direct cut at head, (4) Direct cut at right cheek, (5) Circling Cut" at breast or belly, (6) Point at breast.

BEAT OF FOURTH.

Master.

On Guard in Third.

Pupil.

Invite of Third, proceed as above, turning the edge of the sword to the left, beating the opposing blade to the left and downward and (1) Cut at arm inside, (2) Direct cut at cheek, (3) Direct cut at head, (4) Direct cut at breast or belly, (5) Point.

BEAT OF FIFTH.

On Guard in Third.

Invite or Guard of Second. Deliver a sharp blow with the edge of the sword knocking the opposing blade upwards, and (1) Direct point, (2) Direct cut at right flank or arm, (3) "Circling cut" at breast or belly.

EXTRA BEAT.

Another very useful and effective method of performing a beat is as follows:—When the opponent is on Guard in Third. From the invite of Third make a sharp beat with the back of the sword on the back of the opposing blade, striking it to the left, and immediately deliver a sharp cut at the right cheek.

Note.—On the completion of the beat the sword should be in the position of the Guard, from which the beat derives its name, or as near to the position as possible. In making the beats, care should be taken that the arm only bends very slightly, so that it is not unduly exposed.

34—THE BEAT BY GRAZE.

This action, like all others preceding it, is used for removing the opposing blade from the line of offence, and can be used against an opponent with a weak guard, or against one who continually keeps his "Sword in Line." The execution differs from the "Beat" in that the blow, instead of being delivered in one spot, is distributed along its entire length. It can best be executed from contact or binding of Second and Third, but can also be performed in Fourth, but in Fourth it really takes the form of a "Disarm." Like the "Beat" and kindred movements, it must be executed with the idea of something following it, and not just for the sake of performing it.

BEAT BY GRAZE OF SECOND.

*Master.**Pupil*

Both on Guard in Second, with blades in contact.

Bend the arm and extend it quickly and with force, striking the opponent's blade at the feeble and sliding down it till just past the middle, with the forte of one's own, forcing it to the right, and slightly upwards, ending the movement with one's sword in the position of Second Parry.

This can also be performed by one being "On Guard" in Second, the other executing it from the "Invite" or parry of First or Third.

BEAT BY GRAZE OF THIRD.

Both "On Guard" in Third, with blades in contact, or pupil "On Guard" in Second. This is performed by detaching the blade and bending the arm as before, but striking the sword to the right and downwards, finishing the blow with one's sword in the position of "Third Parry," or as near that position as possible.

This can also be performed from one's own position of Guard of Second or Fourth.

BEAT BY GRAZE OF FOURTH.

Master.

Pupil.

"On Guard in Third."

Invite of Third or "Guard of Second."

If the beat is successful and correctly performed, the one acting as master should not try to hold his sword too tightly, or a strained wrist may be the result.

Proceed as before, but striking the adversary's blade downward and outward to the left, finishing as near the position of Fourth Parry as possible. This blow is delivered on the back of the adversary's blade.

The "Beats" by graze of Third and Fourth are also performed by Changement. In this case the Changement of Fourth takes the form of a "Disarm." In executing the above by Changement, the first motion of the sword is that of a cut over, and as the sword descends the "Beat by Graze" is performed, the extra force gathered by raising the arm, making it impossible for the opponent to retain the grip of the sword.

The same Points, etc., can be made from "Beats by Graze" as from "Beats," but if performed correctly, a splendid opening is made for a cut at Arm, either in "Second" or "Third," which should be delivered

immediately the opening is made. In "Fourth" it should be followed by either "Cut at Arm Inside," "Cut at Right Cheek," or "Cut at Head."

In performing "Beats by Graze," with or without "Changement," great care should be taken that only the elbow joint moves, the wrist must be kept straight, and the whole force of the blow delivered by the muscles of the forearm. It must also be performed quickly, as the raising of the forearm leaves one open to a "Cut at Arm" in time.

35.—THE CHANGEMENT.

This is a movement of carrying one's sword either over or under the opponent's blade by forming the first part of a disengagement, thus changing the engagement, *i.e.*, supposing both were engaged in Third, and the pupil was ordered to perform the changement of Fourth, he would simply perform the first part of a disengagement with the arm straight, and as soon as he had passed under the blade, turn his hand and at once take up the position of "Fourth Parry," carrying the master's sword off the body to the left.

The "Changement of First" is performed from the "Engagement of Second," and the "Changement of Third" from the "Engagement of Fourth."

36.—THE BEAT BY CHANGEMENT.

This, as the heading implies, is a "Beat" performed immediately after passing to the other side of the opposing blade, as explained in "Changement." These are performed from the engagements of Second, Third, and Fourth, as follows :—

BEAT BY CHANGEMENT OF FIRST.

*Master.**Pupil.*

"On Guard in
Second," with blade
in contact.

"On Guard in Second." Keeping the arm straight, passing quickly over to the other side of the opposing blade and deliver the beat of First as described in beats.

BEAT BY CHANGEMENT OF THIRD.

"On Guard in
Third," with blade in
contact.

"On Guard in Third." Keeping the arm straight, pass under to the other side of the opposing blade and perform the beat with the back of the sword striking the back of the opposing blade as shewn in extra beat.

BEAT BY CHANGEMENT OF FOURTH.

"On Guard in
Third," with blade in
contact.

"On Guard in Third." Proceed as above, but in passing under, turn the hand and deliver the beat of fourth.

Note.—The same deliveries can be executed from the Changements as are shown in Beats, and Beat and Feint.

37.—ADVANCED LESSONS.

It is now proposed to explain more advanced lessons, showing the parries best suited to deal with the different attacks, also the riposte or return, from the same. As the lessons progress and the pupil becomes more proficient in the use of his weapon, the

lessons should take the form of short passages of arms. The master should not try to hit the pupil, but should at the same time deliver his riposte with vigour, checking the blow a few inches from the spot aimed at. The pupil should then parry the master's riposte, and riposte or return with cut or point as ordered.

It is well to bear in mind in all lessons, or passages at arms, that the pupil should invariably be the one to finish.

Although the different parries, etc., are shown, it is not intended that they are to be used from the first onset. The attacks must first of all be learnt before these extra parries and ripostes, or returns, are added.

These lessons should invariably be performed with the "Advance."

1.—Feint Disengage and Disengage.

Master. (First Attack). Pupil.

Master. (Add later). Pupil.

Engage in Third. Parries Second.	As master. Feint disengage in the line of Second, and deceiving master's parry, disengage and lunge with point at the breast.	Parries Fifth and Ripostes with (1) point under (2) direct cut at flank, (3) circling cut at belly.	(1) Parries Second and returns at cheek, circling cut at head, or disengage over. (2) Low Third and cut direct at head or left cheek. (3) Counter First and return with cut at right flank, circling cut at head or point.
Engage in Second. Parries Third or Fifth.	As master. Feints disengage at the breast, and deceiving master's parry disengages and lunges with point in the lower line.	Parries Second and Ripostes with (1) disengage over, (2) cut at right cheek, or (3) circling cut at head.	(1) Parries Third by binding and point by graze or disengage under. (2) Third and cut at right flank. (3) Fifth and cut at right flank, Point under, or circling cut at breast or belly.
Engages pupil in First. Parries Second.	"On Guard." Feints disengage at the right flank, and, deceiving master's parry, disengages over and lunges with point at the body.	Parries First and Ripostes with (1) circling cut at head, (2) direct cut at flank, (3) point inside.	Parries :—(1) Fifth and return as above. (2) Low Third and return as above. (3) First and cut at head, cut at flank, or point inside.
Engages pupil in Fourth. Parries Third.	"On Guard." Feints disengage outside, and, deceiving master's parry, disengages inside and lunges with point.	Parries :—(1) Fourth and Ripostes with cut at right cheek, (2) cut at head.	Parries :—(1) Sixth and returns with circling cut at right flank, direct cut at left flank. (2) Fifth and return as above.
Engages pupil in Fifth. Parries counter. First.	"On Guard." Feints disengage in the lower line, and, deceiving master's parry, disengages and points at right flank.	Parries Second and delivers point by graze, or as above described.	Parries :—(1) Fourth low by yielding and cut at right or left cheek, or head. (2) By quickly lowering the hand and cut at cheek.

2.—*Feint Disengage and Circling Cut.*

Master. (First Attack). Pupil. Master. (Add later). Pupil.

Engages pupil in First.	"On Guard." Feint disengage at flank, deceives the parry and delivers cut at head.	Parries Fifth and Ripostes with circling cut at breast or belly.	Parries Counter First and returns with cut at head.
Parries Second.			
Engages in Second.	Feint disengage over, deceives the parry and delivers cut at right flank.	Parries Second and Ripostes with cut at cheek.	Parries Third and returns with cut at left cheek or breast.
Parries Fifth.			
Engages in Third.	Feint disengage inside, deceives parry and delivers cut at right cheek.	Parries Third and Ripostes with circling cut at breast.	Parries Fourth and returns with cut at right cheek or head.
Parries Fourth.			
Engages pupil in Fourth.	"On Guard." Feint disengage outside, deceives the parry and delivers cut at left cheek.	Parries Fourth and Ripostes with circling cut at right flank.	Parries Second and returns with cut at cheek or head.
Parries Third.			
Engages pupil in Fifth.	"On Guard." Feints disengage low, deceives the parry and delivers cut at head.	Parries Sixth and Ripostes with a cut at breast or belly.	Parries Counter First and returns with direct cut at right flank, or circling cut at head.
Parries Second.			

3.—Transport.

Master.	(First Attack)	Pupil.	Master.	(Add later).	Pupil.
On Guard, and assists pupil to take the binding.	"On Guard" in Fourth or Second. Binds master in Third, Transport of First and at once delivers (1) cut at head, (2) cut at flank.		Parries :—(1) Fifth and Riposte as agreeable. (2) Low Third and Riposte as agreeable.		Parries blow and returns with cut or point.
On Guard as above.	Invite of Third. Binds master in Fourth, Transport of Second, and at once deliver cut at cheek, or cut at head.		Parries :—(1) Third and Riposte with point by graze. (2) Fifth and direct cut at flank.		Parries: (1) First by yielding and return with cut at head. (2) Low Third and Return at head.
On Guard in Second.	"On Guard" in Third, or Invite of Second. Binds master in Second Transport of Fourth and at once deliver cut at cheek or head.		Parries Third by binding, Transport of First and cut at head.		Parries Fifth and returns with a cut or point low.
On Guard.	"On Guard." Takes the binding of First, Transport of Fifth and point under.		Parries second and Riposte with point over at breast.		Parries Third and cut at either flank, breast or belly.

Transport and Feint.

The feints from the Transports are practically the same as from the beats. Special care must be taken that the point is carried well clear of the body in the Transports. The following is an exceptionally good attack, but requires a great deal of practice.

One.

"On guard" in Third by contact.

Other.

Advances and takes binding of Third. Transport of First, Feint Circling cut at head and as master parries Fifth deliver cut at belly.

In the above a slight pause should be made between the feint at head and the final blow to allow one's sword to pass to the position of Fifth Parry.

4.—*Feint Disengage and Direct Cut.*

Master (First Attack). Pupil.		Master (Add later). Pupil.	
Engage in Third. Parries Second.	As Master. Feint disengage at the flank and deceiving master's parry deliver a direct cut at right cheek.	Parries Third and riposte as previously described.	Parries according to the riposte made and returns as most suitable.
Engage in Second. Parries Third.	As Master. Feint, disengage over and deceiving the parry, deliver a direct cut at right flank.	Parries Third low, and riposte with direct cut at left cheek.	Remains on the lunge and immediately turns hand to parry first, making it high enough to cover the face, and riposte at once with circling cut at head.

NOTE.—The above attacks are extremely effective, and owing to their simplicity can be performed with great ease and rapidity.

5.—*Feint Cut Over and Disengage.*

Engages Pupil in Fourth. Parries Third.	"On Guard" in Third, feint cut over at arm, and as master parries disengage and deliver point at breast.	Parries Fourth, and direct cut at head.	Remains on lunge. Parries Sixth and cut at arm inside or at breast or belly.
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The above attack is only practicable from this particular line, and should be executed with determination.

6.—*Beat and Feint.*

The "Beat" with the simple deliveries following it has already been explained. It is therefore only necessary to explain a few of the most practical feints that can be made after a "Beat." The most successful and practical feint is with the point, which should invariably be followed by a cut. In executing the "Beat" for the purpose of following it with a feint, it should not be made as vigorously as is the case when a simple delivery is to be made, as it is only made for the purpose of causing the adversary to parry the threatened attack, thus exposing a part of his target.

Beat and Feint.

Master.	(First Attack).	Pupil.	Master. (Second Attack).	Pupil.
On Guard in Second. Parries First.	Invite of Second. Beat of First, feint point in lower line and as master parries First, passes over the blade and delivers a point at the Right Flank.		Parries Second and delivers circling cut at head.	Parries Fifth, feint point low and as master parries Second, deliver circling cut at Head.
On Guard in Second. Parries Counter Third.	As above, but feint point at the breast, and as master forms parry of counter Third, passes round the blade and delivers a point in the lower line.		Parries Second and points at Breast.	Parries Third and delivers circling cut at Breast or Belly.
On Guard in Second. Parries Second.	Guard of Third, or Guard of Second by contact, Beat of Second, feint point low and as master parries Second, deliver cut at Cheek, circling cut at head, or disengage over and point at Breast.		Parries Third or Fifth and delivers cut at Right Flank.	Parries Second. Feint point over and as master parries high disengage and deliver a point at the flank.
On Guard in Second. Parries Third or Fifth.	As above, Beat of Second, feint high with either cut, at Cheek, or point and as master parries high deliver Circling cut at Breast or Belly.		Parries Counter First and delivers direct cut at Flank.	Parries Third low, feint cut at head and as master parries Fifth deliver a cut at Right Flank.
On Guard in Third, with or without contact, Parries Fourth.	Guard of Second or Guard of Third with contact. Beat of Third, feint disengage, and passing under deliver a small Circling cut at Arm.		Parries Third and delivers point by graze.	Parries First by yielding and delivers cut at Head.

On Guard in Third. Parries Fifth or Sixth.	Invite of Third or Guard of Second. Beat of Fourth, feint cut at Head and as master parries deliver a cut at Breast or Belly.	Parries Fourth and cut at cheek.	Parries Third, feint point by graze and cut at Flank.
On Guard in Third. Counter First.	Invite, or Guard of Second. Beat of Fifth, feint point low and as master parries, pass over the blade and deliver a cut at Flank.	Parries Second and riposte with cut at Head.	Parries Fifth, feint point low and as master parries Second disengage and point at Breast.
On Guard in Third. Parry Sixth or Counter Third.	Invite of Third, Beat with back of the sword and feint cut at Cheek, as master parries deliver (1) Cut at Right Flank, or (2) Cut at Breast or Belly.	Parries:—Third low and Cut at Head (2) Counter First and cut at Flank.	Parries:—Fifth, feint cut at Flank and as master parries Third low cut at Head. (2) Parries low Third, feint cut at head and circling cut at breast or belly.

THE DOUBLE FEINT.

This is two feints made before the final blow is delivered, and is executed with or without the "Advance." With the "Advance" it can be executed in two ways, viz.: with both feints made during the "Advance," or with one feint on the "Advance" and the other from the "Guard" position. In the former the second feint should be completed with the completion of the "Advance." In the latter the first feint is completed with the "Advance" followed immediately with the second, and then by the final blow. Below are a few of the best examples of the double feint. The feints should be made as small as possible.

Master.

Engage in Third.
Parries Second.
Parries Third.

Engage in Second.
Parries Third.
Parries Second.

On Guard in Fourth,
carrying pupil's sword
into that line.

Parries Third.
Parries Fourth.

Pupil.

Feint disengage low deceive the parry of Second and disengage over, and as "Master Parries Third" deceive this and deliver point under or a narrow cut at right flank.

Feint disengage over, deceive the parry of Third and disengage under and as "Master Parries Second" deceive this and deliver a narrow circling cut at head.

"On Guard." Feint disengage outside, deceive the Parry of Third and disengage under the blade and as "Master Parries Fourth" deceive this and deliver a cut over at head or arm.

On Guard in First,
carrying Pupil's sword
into that line.

Parries Second.

Parries Fifth.

On Guard in Fourth,
carrying Pupil's sword
into that line.

Parries Third.

Parries Counter
First.

"On Guard." Feint dis-
engage at the flank, deceive
the parry of Second, and feint
with a narrow circling cut at
head, and as "Master Parries
Fifth" deceive this and deliver
a circling cut at breast or belly.

"On Guard." Feint cut over
at arm, deceive the Parry of
Third, and feint disengage in-
side, and as soon as "Master
Parries Counter First" deliver
cut at arm over.

If the final attack is carried
out as described, the cut over
at Arm is sure to land, irre-
spective of the Parry formed.

Engage in Second.
Parries Third.
Parries Second.

Feint disengage over, deceive
the Parry of Third and feint
disengage under, and as
"Master Parries Second"
deceive that and deliver a very
narrow cut at right cheek.

38.—THE RE-ATTACK.

This is executed from the position of "The Lunge,"
and is used against an adversary who persistently
avoids the blow by retiring.

One. Keeping the body down, bring the left foot
forward to the "Guard" position.

Two. Step out with the right foot to "The
Lunge" position, and deliver the blow
intended.

Note.—Too much care cannot be bestowed on the movements of the legs. To be a good swordsman one must pay particular attention to these movements, as the fencer who can control the body and legs, moving forward or backward at will, combined with a quick movement of his weapon, is the man most to be feared, and the one who invariably wins in an assault. In swordsmanship, as in all other forms of assault, be they Foil Fencing, Bayonet Fighting, Boxing, etc., it will be noticed that the hands and legs invariably work together, so that, generally speaking, to be quick with one is to be quick with the other. Speaking from practical experience, I have always found that the best swordsmen of our day depend almost as much upon the use of their legs, as upon the use of their weapon, therefore I would strongly urge those who are interested in any form of swordsmanship not to neglect this important branch of their training. A good method of training the legs is to combine the different leg movements, such as Advance and Lunge, Retire and Lunge, Lunge and Jump, etc., etc.

39.—THE REPEATED ATTACK OR REMISE.

This is executed against an adversary, who, having successfully parried an attack, delays the return, and is in reality *two attacks made on the same lunge*. To be successful, it must be executed with quickness and decision, and may take the form of either cut or point. It may also be performed as a simple remise or with feint.

As an example of a simple "Remise," we will suppose "one" has made an attack which finishes at the head and has been successfully parried, and the return is delayed. Immediately detach the blade and

deliver (1) point under, (2) Direct cut at Right Flank, (3) Circling cut at Belly, withdrawing the body only sufficiently to carry out the action.

40.—TO REMISE WITH FEINT.

One has delivered an attack which has finished in the lower line and has been successfully parried and the return delayed. Immediately detaching the blade, feint point by disengage at the breast, and as "other" parries, finish with "Cut at Right Flank."

41.—THE REAR LUNGE.

The object of this movement is to deliver a blow (chiefly a point) against an adversary when the distance is short (*i.e.*, under distance) and is executed as follows:—

Straighten the left leg by a quick, backward movement of the left foot, at the same time advance the right foot a few inches, and, dropping the body, assume the position of "The Lunge."

42.—ACTING IN TIME.

The actions in time are as follows:—

- (1) Stopping thrust.
- (2) Disengage in Time.
- (3) Cut at Arm in Time.

By the above term is meant seizing the exact moment for hitting an opponent on his feint or for-

ward movement. It is very useful against an opponent who rushes, also against one who performs several large feints previous to delivering his final blow. It should be clearly understood by all beginners that it is "distinctly bad form" to continually "act in time."

The action may be made on the first, second, or third movement of the adversary, but one has to be exceptionally quick and have more than an ordinary knowledge of swordsmanship, to time any but the first movement.

43.—THE STOPPING THRUST.

This is a direct point delivered at one's opponent on his feint or forward movement. For example, from the adversary's invite, binding, or engagement of Third, one advances with a feint in the lower line, while the other immediately delivers a point at the breast. The same thing occurs from the invite, binding, or engagement of Second. One advances with feint high, while the other immediately delivers a point in the lower line. While from the Invite, binding, or engagement of Fourth, and Fifth, the same action can be made.

44.—THE FEINT STOPPING THRUST.

Having impressed one's opponent with the stopping thrust, a feint should be made with the idea of causing the opponent to parry, and may be followed with either point or cut.

45.—THE DISENGAGE IN TIME.

This is best performed against an adversary who continually beats, transports, or in any other way tries to remove one's blade from the line of offence. For example, One, from the engagement or contact of Third tries to remove the blade by beat. As the beat is being performed the other disengages in time and delivers a point at the breast inside.

46.—FEINT DISENGAGE IN TIME.

As for feint "Stopping Thrust," but the disengage in time must be executed as a feint, and may be followed by either point or cut.

47.—THE CUT AT ARM IN TIME.

Like the "Stopping Thrust," this must be executed immediately an opponent begins an attack. It should always be accompanied by the "Jump," but can, of course, be performed without. If performed with the jump, it is the safest of all time attacks, as it is almost impossible for a "Counter" to occur.

After delivering a cut at arm the sword must immediately be replaced in line, unless it is necessary to parry because the time attack has missed. It very often happens that an adversary is upset at the idea of being "timed" even should it have missed, that he rushes forward with the idea that he has his opponent at his mercy, and by placing one's sword in line one can invariably stop the rush alluded to, sometimes scoring a hit to the opponent's discomfiture. Another method of timing with cut may be performed against an opponent who, feinting low, rushes headlong,

heedless of the consequences, by delivering a small, quick circling cut at head. It is very risky, but a sure method of steadying an opponent, and invariably stops his rushing tactics.

48.—THE DISARM.

These are two in number, and are made (1) in the line of Fourth and (2) in line of Second. The disarm in the line of Fourth is described in beats by graze. If this is executed correctly, even as a Beat by Graze, it will be found absolutely impossible for the opponent to maintain the grasp of his sword.

The disarm in the line of Second, although not generally used, is one that is very successful. It must be performed with speed and force, but *must* at the same time be made as narrow as possible. It is performed as follows:—

By a quick, circular motion, with the edge of one's sword, strike the back of the opposing blade, beating it away to the left, and whether successful or not, immediately follow with a circling "Cut at Head." The blow on the blade should really take the form of a narrow circling cut.

49.—EXAMPLES OF DECEIVING VARIOUS ATTACKS, ETC.

In teaching the use of all weapons it will be found extremely useful, and interesting to the pupil, not only to teach the attacks, etc., but also how to treat them, either by parrying, or "acting in time." It should, however, be distinctly understood that this particular part of the instruction should be left until absolutely the last, and should not be taught until the pupil is almost a past-master at his lessons.

The following are a few examples:—

To stop the riposte at left cheek from the parry of Third low.—Having failed in an attack which finished at the Right Flank, without recovering turn the hand at once to First parry, but high enough to cover the face and immediately reposite with cut at head.

To stop riposte at right cheek or head from parry Fourth.—Without recovering, carry the sword at once to parry Sixth, slightly lowering the body in doing so, and riposte at once with cut at breast or belly.

To deceive the Beat.

Of Second—Cut at right cheek or head.

Of Third—Disengage in Time.

Of Fourth—Cut over at arm or head.

To deceive the Disarm in Second—Cut at head or disengage over.

To deceive the Disarm in Fourth—As the sword descends disengage in Time outside.

To cut at Arm under as an attack.

This can only be performed against an adversary who engages in Third, but with the sword higher than usual.

Engage in Contact and glide quietly along the opponent's blade as if feeling the strength of his grip, and passing under and as close to the hand as possible, cut at arm under. The speed should be quickened as soon as the blade leaves that of the adversary. To execute this closely and correctly aim for the wrist only.

HOW TO TREAT AN ADVERSARY WHO ENGAGES IN FOURTH.

(1) By a very small, quick movement, cut over at arm, aiming for a spot midway between the wrist and forearm.

(2) Pass under as if performing a disengagement, and keeping the blade as close to the opponent's hand as possible, as soon as clear turn the hand and deliver a small, sharp cut at the forearm. This should be performed quietly, the sword moving forward the whole time.

TO DRAW FOR RIPOSTE.

This is a method of delivering a feint attack, with the idea of making the adversary parry and riposte.

This feint attack must be delivered with just as much determination as an attack proper, but is only pushed far enough home to draw the parry and riposte, of which advantage must at once be taken. For example: From the Engagement of Second "one" feints attack so as to cause "other" to parry First and riposte at head. "One" who is ready for this immediately parries the blow and ripostes.

TO DECEIVE THE TRANSPORT.

Of First—Immediately the Transport is commenced detach the blade from that of the adversary and cut at arm over.

Of Second.—Detaching the blade as above deliver (1) cut at arm over, (2) point at breast, (3) circling cut at head.

Of Third.—Detach the blade as above and deliver a point in the lower line, but dropping the body at the same time.

Of Fourth.—Detach the blade as above and deliver (1) cut at right cheek, (2) cut over at head or arm.

Of Fifth.—As above and deliver, (1) point under, (2) cut at arm under, (3) circling cut at breast or belly, (4) cut right flank.

50.—PREPARATION FOR THE ASSAULT.

Nothing can be more conducive to developing the fighting spirit of the pupils and help them to use their own initiative in developing attacks, than the "Assaulting" lessons, which must be practised from time to time. It is sometimes advisable that the master should take the place of the pupil either as the One attacking or the attacked, as in this manner he is able to detect mistakes which might otherwise escape his notice. These lessons should be constantly practised before the pupils are allowed "loose play." Even when this stage has been reached the master should watch the pupils very carefully, keeping them well in hand, being careful that they do not depart from the established Rules governing combats. The Instructor should arrange his own "Assaulting lessons" on the same principles as those already laid down, continually changing the pupils about, and so arrange that they are opposed to different men at each lesson, if possible.

51.—METHOD OF CONDUCTING COMPETITIONS AND RULES FOR THE ASSAULT.

To understand the meaning of the above one cannot do better than study the rules in use at the

Royal Naval and Military Tournament, which, by the kindness of the Committee, I have been permitted to include in this work.

METHOD OF CONDUCTING COMPETITIONS, SCORING, ETC.

Method of Conducting.

Combats will be conducted under the "Pool" method.

Where the number of competitors is large, they may be divided into two or more Pools.

Each competitor is to meet every other competitor in the Pool in which he is entered or drawn, and each bout shall last a certain time, or until THREE POINTS have been scored against a competitor.

The combat will commence on the word being given, and will continue until a hit is made or until stopped by a judge. It must cease when a combatant is hit, whether such hit be valid or not.

It shall rest with the Judges to decide the number taken out of each Preliminary Pool, and they need not necessarily take the same numbers from each Preliminary Pool.

When a combatant receives a hit a point is scored AGAINST him. The loser of a bout will have a mark scored AGAINST him in the Scoring Sheet.

If the points are equal on the expiration of the time limit, the bout will be considered DRAWN, and $\frac{1}{2}$ will be scored in the Scoring Sheet against each of the two Competitors.

In exceptional cases in a Final Pool in the event of a bout being DRAWN at the end of the time limit

the Judges may, if they think fit, either award the fight in favour of the competitor who shows the greatest skill and best methods and style of fighting or extend the time limit. But this course should not usually be adopted, and care must be taken that a competitor does not suffer by adopting the methods of any particular school of fencing.

Ties at the end of a Final Pool will be fought out, and will be decided by the first FIVE points scored against a Competitor.

A combatant may not (except in bayonet fighting) change his weapon from one hand to the other during the progress of a bout.

Acknowledgment of Hits.

Whenever a combatant receives a hit, whether on the body or elsewhere, he must immediately cease fighting and audibly acknowledge it, indicating the place where it took effect.

Failure to "Acknowledge."

Should any combatant fail to "acknowledge," the judges shall stop the fight and give their decision, but if a combatant, in the opinion of the judges, wilfully refrains from acknowledging, a point for each such offence shall be scored against him.

Double Hits.

If both combatants attack simultaneously and both are hit, neither hit will be counted, irrespective of where it takes place.

If one combatant only attacks and both are hit, the hit, if a valid one, will be counted in favour of the man who attacks, if not valid, in favour of neither, and the hit, whether valid or not, shall never be in favour of the man who is not on the attack.

N.B.—If a combatant is attacked it is his duty to parry and consequently, in the case of a double hit the combatant who makes the first offensive movement is usually in the right. The Judges should, therefore, keep this continually in view, and should use their utmost endeavour to give a decision in favour of one or other of the combatants. After a combatant has parried an attack he has the right to "return" (riposte), and he only forfeits that right if he delays his return too long. A "Time Attack" or "Stop Thrust" to hold good must get home considerably before the original attack.

Disqualification.

Any combatant who, in the opinion of the Judges, shall intentionally act in any unfair manner may be disqualified.

A competitor may, at the discretion of the Judges, be disqualified for shouting.

A combatant who, in the opinion of the Judges, either through intention or incompetence distinctly causes a double hit to take place, shall have either the hit or the bout scored against him, and may be disqualified for the second offence.

Disqualified individual competitors forfeit their entrance fees. A competitor who is disqualified in any one event will be considered to be disqualified from competing in any other event during the current Tournament unless the Chief Judge decides otherwise on the merits of the case, and on the recommendation of the Referee who disqualified him. In each case an immediate report will be made to the Honorary Secretary for the information of the Committee.

Method of Scoring.

(a) The Competitors will be arranged in Pools, as a rule not more than eight in each Pool. Each Competitor will fight a bout with each of the others composing his Pool.

(b) The names of all the Competitors composing a Pool, will be entered twice, on the upper half of the scoring sheet in the same rotation, opposite the numbers 1 to 8, according to the number in that particular Pool.

(c) The score against the individual Competitors in each bout will be kept separately on the lower half of the scoring sheet, and the bouts will be fought in the order given under the heading "Order of Assaults" for that particular number of Competitors.

(d) On the completion of each bout, 1 mark is scored on the upper portion of the scoring sheet, opposite the name of the loser in the column headed by his opponents' number and name, O being entered similarly opposite the winner's name.

(e) Thus, in a Pool of six Competitors, as in accompanying example: The first bout is between 1 and 4, Atkins and Driver; Driver is defeated and 1 mark is therefore scored against him in the column headed with Atkins's number and name, and O is scored against Atkins in the column headed with Driver's number and name.

The next bout is between 2 and 5, Black and Evans; the points are equal when the time limit is reached, and $\frac{1}{2}$ is therefore scored against each in the column headed by the other's number and name.

The remaining bouts are fought in the order given, and the results recorded in a similar manner, until all are finished, and the Competitor with the smallest number of marks scored against him in the upper half of the scoring sheet wins the Pool.

ROYAL NAVAL AND MILITARY TOURNAMENT.

Combat Sabre v. Sabre.

Pool.

Name.	No.	Name	1.	2.	3.	4.	5.	6.	7.	8.	Total.
Sergt. Ashles	1.	Ashles				0					
Sergt.-Major Black	2.	Black					1				
Capt. Cobb	3.	Cobb						1			
Pvt. Driver	4.	Driver	1								
Capt. Evans	5.	Evans		1							
Sergt. Fenton	6.	Fenton			0						
	7.										
	8.										

1st Pool
2nd
3rd
4th

Date

Referee.

1 { Ashles I Driver II	11 {	21 {	31 {
2 { Black II Evans II	12 {	22 {	32 {
3 { Cobb III Fenton	13 {	23 {	33 {
4 {	14 {	24 {	34 {
5 {	15 {	25 {	35 {
6 {	16 {	26 {	36 {
7 {	17 {	27 {	37 {
8 {	18 {	28 {	38 {
9 {	19 {	29 {	39 {
10 {	20 {	30 {	40 {

6 Norm.

The number of competitors composing a Pool should never exceed 6, except under very exceptional circumstances.

Norm.

ORDER OF ASSAULTS.

1 Competitors (10 assaults)	2 Competitors (10 assaults)	3 Competitors (10 assaults)
1 4 2 4	1 4 1 0 1 3	1 4 1 5 3 5
2 3 1 3	2 3 2 3 3 4	2 3 2 4 1 3
4 3 3 4	3 4 4 3 5 7	3 4 3 2 4 3
1 2 3 5	1 5 1 5 1 5	1 7 5 7 3 7
3 5 1 3	1 6 3 5	4 5 1 3 5 6
	3 4 4 5	2 3 4 6 1 3
		4 7 6 7 1 7
4 Competitors (10 assaults)	5 Competitors (10 assaults)	
1 5 1 7 1 3	1 4 1 5 1 6 1 7 3 5	
2 6 2 4 3 5	2 5 2 7 2 3 3 6	
3 7 3 5 5 8	3 6 3 8 3 6 1 8	
4 8 4 6 7 8 6 7	4 7 4 6 4 6 4 7	
1 6 1 2 1 3	1 8 2 9 1 2 6 9	
2 7 2 3 2 4	2 9 2 3 2 9 2 3	
3 8 3 5 5 7	3 6 3 8 3 6 1 4	
4 5 4 7 5 8	3 7 3 6 3 7 3 8	
	2 8 1 9 2 3 7 9	

(f) If a Competitor retires or is disqualified during the progress of a Pool, the remaining bouts will be scored against him and in favour of his opponent as though he had actually fought and lost them.

(g) At the end of a Pool the scoring sheet will be completed, signed by the Referee and handed to the Registrar.

N.B.—In order to avoid confusion and waste of time the Competitors should not be divided up into Pools beforehand, but at the hour fixed the roll of Competitors should be called and the number of the Pools necessary will then be decided according to the number who actually present themselves for Competition.

Platform.

The platforms for fencing will be 24 feet by 6 feet, with a rail at each end.

DUTIES OF REFEREES AND JUDGES.

1. Two or more Judges and one Referee will be appointed for each Competition or combat, any of whom can stop the play at any moment. THEIR DECISION SHALL at all times be given on the spot AS ABSOLUTE AND RECORDED AS FINAL, AND NO APPEAL AGAINST, OR INTERFERENCE WITH IT SHALL BE PERMITTED UNDER ANY CIRCUMSTANCES. They shall also have power to disqualify a Competitor for want of merit or rough play at any time during the progress of a Combat or Competition.

The Referee and Judges should, when possible, be seated on either side of the platform, at a distance of about ten feet from the competitors.

Duties of the Referee.—The duty of the Referee is to superintend the bout. He should put the competi-

tors on guard, and all orders other than the order to stop the phrase, given by a Judge, should be given by him, and he alone should address any remarks or cautions to the competitors. Especially it is his duty to follow the sequence of the attacks and parries, and to observe the time of the phrase. When both opponents are hit, he must decide whether the hits should be judged as mutual, or in favour of one or other of the opponents. It rests with him, after hearing the Judges, to decide whether a hit shall be reckoned as valid to score, but he should rely mainly on the Judges' verdict as to the validity of the hit, and mainly upon his own observation to decide which of the competitors had the right to attack. In cases of double hits, etc., it is advisable for the Referee in giving his decision to state shortly the reasons for it; *e.g.*, "The attack is good"; "The return (riposte) is good;" "The phrase was stopped by a touch," etc., etc.

When a hit is allowed he should record and announce it, or see that it is recorded and announced by a responsible scorer.

Long discussions should be avoided. If the Judges do not agree the Referee should take their votes, and if they are evenly divided should decide the question by giving a casting vote. Any unusual length of time occupied by the Judges in deciding any point should be allowed for in calculating the limit of the bout.

Duties of Judges.—It is the duty of a Judge to stop the phrase and report to the Referee when he considers that a point should be scored against a competitor either for an unacknowledged hit or for a penalty. It is especially his duty to look out for hits and to observe whether hits are valid to score or only sufficient to stop the phrase. But he should be careful not to confine his attention to watching only the competitor who faces him, but should follow the

play of both, with a view to forming his opinion of the validity of a hit in such cases as a mutual hit, a stop thrust, a time attack, or a remise. If he concentrates his attention on the target of the competitor facing him he cannot judge of the validity of such hits, and he is also likely to fail to notice hits outside the target which may be sufficient to stop the phrase.

There is probably no more thankless task to be found than that of judging in a competition of swordsmanship, and none which requires a higher degree of acuteness and technical knowledge on the part of the judges. This arises from the fact that, not only are the movements of the weapons used rapid and intricate, but the result is seldom strikingly apparent. In a boxing or wrestling match the issue is generally obvious, not only to the judges, but also to the spectators, and should it not be so, a decision can always be arrived at by allowing the contest to continue. The real value of a hit from a light sabre is, however, frequently known only to the recipient. At the same time, these considerations in no way diminish the necessity of making every effort to secure correct decisions; on the contrary, they rather tend to intensify it, as nothing will conduce more to encourage the practice of swordsmanship than the knowledge that, in the annual competitions, the best man will win.

With regard to the selection of judges, the experience of assaults and competitions in every country has shown that no one is fit for the position of umpire unless he is not only a fairly good swordsman, but is also in the constant habit of practising the art himself. The latter point is particularly important, as without such practice it is impossible for him to have that quickness of apprehension and sympathy with the combatants so essential to arriving at rapid and correct decisions. It does not, of course, follow that a good fencer is absolutely certain to be an equally good

judge, but it may be taken as an axiom that no one can be a good judge unless he is, at least, a fair fencer and in constant practice.

Any sabre competition requires, however, at least two judges besides a referee, and no matter how expert these may be, it is important that they should be more or less of the same way of thinking with regard to the various doubtful points that may arise. It is not, of course, intended to imply that they should necessarily be partisans of any particular school of swordsmanship, but rather that they should have thought out and discussed certain cases which experience has shown to be likely to occur, and should thus have arrived at a common accord with regard to the leading principles on which their decisions should be based. The drawing up of a set of rules, however complete, is not of itself sufficient for this purpose. No hard and fast rules can cover all possible contingencies, and unless the train of reasoning which led up to the establishment of the rules is thoroughly understood, it is inevitable that there will occasionally be hesitation and uncertainty on the part of the judges, and consequent dissatisfaction among the competitors.

Hints to Judges.

Sabre play as now practised in competitions held under the Royal Naval and Military Tournament and similar rules, although fully as scientific and intricate an exercise as foil-fencing, is less hampered by conventional restrictions, and consequently more nearly resembles an actual combat. The qualification shown to be required of the judges in a foil-fencing competition are equally necessary here, and the same general principles, *mutatis mutandis*, should govern their decisions. The considerations affecting the use of the point, which form so con-

spicuous a feature in most schools of sabre-play, may, in fact, be taken as identical with those already set forth, bearing in mind, of course, that a hit is valid not only on the body but also on the head and arms. Owing, however, to the greater weight of the sabre and also to the shape of the hilt, the movements of its point are perhaps somewhat slower, and certainly far less intricate, than those of the foil. The Judges' task in this respect is therefore considerably simplified. On the other hand, the use of the edge introduces certain complications which require special consideration.

It is hardly necessary to point out that a Judge must be satisfied that a cut is delivered with the edge, and not with the flat, of the blade, and that it is made with sufficient force to cut through ordinary clothing and inflict a wound.

The latter condition must not, however, be held to encourage unnecessarily rough play, and any attempt on the part of a competitor to intimidate his opponent should be punished with disqualification.

What is generally known as a "broken guard" is perhaps one of the commonest causes of doubt in a sabre competition, and occurs when a combatant's blade, either from its flexibility or from the way in which it is held, reaches the adversary in spite of a parry. To arrive at a just decision in such cases is often extremely difficult, and requires great knowledge on the part of the Judge. It will probably be best for the latter to consider chiefly whether the parry was firmly and correctly made, so as to have been effective against a real sword, which would necessarily be considerably stiffer than a practice sabre.

Akin to the broken guard is a case which frequently arises, and which is sometimes misunderstood. If a man parries a cut and instantly ripostes, it often happens that his adversary's blade nevertheless reaches his body, owing partly to its momentum, and

partly to the tension of the muscles guiding it. If, however, the parry was properly made, and the riposte effective, the decision should be given in favour of the man making it.

The foregoing remarks cover, it is hoped, most, if not all, of the possible causes of doubt and misunderstanding in foil and sabre competitions. It may perhaps be thought that certain points have been gone into with excessive minuteness and elaboration; but it must be remembered that the desired result can only be attained by spreading among those from whose ranks competitors are drawn as thorough a knowledge as possible of first principles, and by using every endeavour to secure the highest possible degree of competence among the Judges.

A situation which is of common occurrence is where the two antagonists are so close to one another that a wrestling match appears imminent. The Referee has then to decide whether he will stop the bout and separate the combatants.

Such being the difficulties which beset the umpires of a fencing competition, it is clearly of the first importance that they should be assisted by every practicable mechanical means. Such assistance may be rendered by insisting that the jackets worn by the combatants are of a suitable colour, material, and shape.

The combatants will receive the word "*On Guard*"; when they will come on guard OUT OF DISTANCE. The word "*Play*" will then be given, and the assault will then commence. Time limit — five minutes for each bout.

Any combatant who, during the bout, steps off the platform with either foot may have a hit scored against him.

A combatant is not allowed to parry with his disengaged hand.

A disarm only counts nothing. If a hit be received IMMEDIATELY after a fencer has lost the grasp of his sabre, it is counted, but if sufficient time has elapsed for his opponent to perceive his discomfiture before the delivery of the thrust or cut, it does not count.

All cuts and thrusts upon any part of the head, arms, or body above the hips are allowed.

All cuts must be delivered with a true edge, and be dealt with sufficient force to cut through ordinary clothing and inflict a wound.

Clothing and Weapons.

Combatants **must** wear proper jackets, masks, and gloves. Proper pads and aprons **MUST BE WORN**.

Dress.

Each combatant must wear a distinguishing colour on the arm. Coloured bands will be provided.

Competitors at the Royal Naval and Military Tournament are allowed to provide their own gear if desired, but such gear must be consistent with safety, in accordance with the rules, and approved by the Judges.

Weapons.

Private Sabres used for Combats must be within the following limits:—

Weight, not less than 1lb. 2oz.; not more than 1lb. 8oz.

Length of blade from hilt to tip, not more than 34½ inches.

Width of blade at tip, not less than $\frac{5}{16}$ inches.

Width of blade at narrowest part, $\frac{5}{16}$ inch.

(The only exception to this Rule will be that Cadets under 16 may use a lighter and finer sabre provided suitable masks are worn.)

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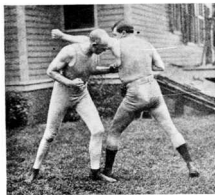
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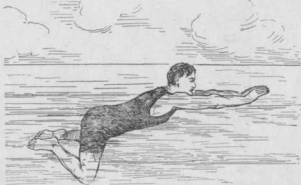
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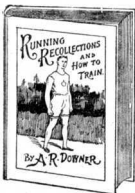
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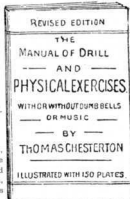
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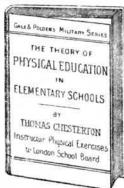


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